



PADRAIG CUNNINGHAM *Bill Viola*
JOHN ALBERT DUIGENAN *Caroline Patten*
LAURA GALLAGHER *Stephen Kelly*
LINDA SHEVLIN *Hughie O'Donoghue*

The Dock invites you to the preview
CONVERGENCE: A Coming Together From Different Directions

- | | |
|-----------------------------|--------------------------|
| RESIDENT ARTISTS | INVITED ARTISTS |
| PADRAIG CUNNINGHAM | BILL VIOLA |
| JOHN ALBERT DUIGENAN | CAROLINE PATTEN |
| LAURA GALLAGHER | STEPHEN KELLY |
| LINDA SHEVLIN | HUGHIE O'DONOGHUE |

DREAM DIARY
ROBIN WHITMORE

To be opened by Anita Groenew, artist, lecturer and former Head of Fine Art @ QIT
 at 5.30pm on Friday 13th April 2007

Convergence: A Coming Together From Different Directions
 The idea for this exhibition stems from The Dock's artist residency programme. It seemed the right time, with the centre now up and running for a year and a half, to bring the public in on what was happening in the resident spaces on the building. And in an effort to provide a window into the creative processes happening in the privacy of those studios, each resident artist has identified another artist with whom there is a creative dialogue or connection to exhibit a work for works.

From various points on the map, we have come together as resident artists at The Dock. In this exhibition, we bring our work out of the studios and into the gallery spaces that have become familiar to us over these last eighteen months. Additionally, as individuals, each of us recognizes another artist with whom we share an affinity, whose work has focused a spotlight or touched our own in some way. We have invited those artists to exhibit a work with us on the grounds of 'convergence'. It is our hope that the exhibition might give us (and our audience) a measure by which to see how we have veered toward or away from things that have inspired us. Our studios will also be open to the public for the duration of the exhibition

Padraig Cunningham, John Albert Duigenan, Laura Gallagher, Linda Shevlin
 will be joined by **Hughie O'Donoghue** and **Stephen Kelly** for the **launch of the exhibition**

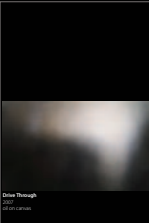
admission is free to all exhibitions in the galleries
 Open Monday to Saturday 10am-6pm
 1-857-807-9662 redrockcity.com

www.thedock.ie



13th April - 19th May 2007
 The Dock, O'Connell's Terrace, Carrick on Shannon, Co. Leitrim

THE DOCK



David
 2007
 oil on canvas

PADRAIG CUNNINGHAM
BILL VIOLA

Nothing ever seems quite what it is, your memory always plays tricks with what you observe in the now. When you close your eyes, the image left behind on your retina soon fades but there is still a residue. This distance between the real and imagined is what informs my art practice. Painting/drawing allows me to make a reality of its own from that residue, mostly through the infernal process of playing with colour. Colour creates form. Often a work may start with a clear idea or intention but the intention is destroyed through the process of building the work. Particularly towards the end of a piece, there are any number of elements which seem to become separated away and the work starts to take on a physicality of its own.

The dialogue between the real and imagined. A conversation between tradition and modernity. Contrast between inside and out. Between chain and chain. Tranches of dialogue. A nod to the real and the unreal. Here are some of the themes and feelings one has when contemplating his latest work. The work are of a more personal and universal, rarely emerging from his own history while also referencing the history of art.

Viola does not think much of originality but rather sees his work as a happening, a transformation that stems from the long tradition of image-making in western art. The clear difference in his painting is Bill Viola work through the use of scale, composition, colour and subject matter, while working with a modern medium as video. Give me an artist, an existing point of entry into his practice. While enjoying the visceral nature of his work, I have also in the back of my mind my own painting. Often the videos in extreme slow motion seem to want to capture some of the stillness of painting. It is a quality I particularly like and creates the means by which to see the point where I have created a short video based directly on a series of paintings titled 'Memento'.



David
 2007
 ink on paper

JOHN ALBERT DUIGENAN
CAROLINE PATTEN

I have been inspired by people who are not necessarily artists or modern painters. Caroline has the air of a great actor, one of those beautiful, clean and unambitious look-alike. We both have a similar outlook and acceptance of where we are in world both our works are observational but show potential. They are a child's view of fun.

My drawings are little eruptions of the real world. Whilst there are clear reflections of the inner self, I don't attempt to take some of these drawings but allow the viewer to see a question, I can't explain them. Initially in the drawings I tend to be particularly expressive, these images are slight reflections of the outside world with just a hint of mystery.



Stephen Kelly

LAURA GALLAGHER
STEPHEN KELLY

My current paintings have evolved as a result of my interest and growing attachment to the landscape that we move through and our relationship to it. I fear nature as a source from which to raise questions about our existence while exploring the relationship between our internal creative process and our external physical surroundings. The interplay, our sense of identity and how we are entwined with nature.

I have found that the language of the mark, both drawn and painted, is one that speaks most clearly to the in my work. I will continue to strive to push the language further, allowing drawing and painting to merge in one to take. Through these marks I hope to open up a dialogue between the viewer and the work, something which I feel has been skillfully walked in Stephen Kelly's work.

Stephen's fluid, confident strokes created such physical work, have something very similar to my work. These bold, expressive brush marks to create a spontaneous amount of colour and energy on the surface of the canvas. The work should be made from a palette of earthy palette are images that have stayed with me and continue to do so while I work. For me, Stephen's work is a strong reminder of how powerful a painting can be.



David
 2007
 oil on canvas

LAURA GALLAGHER
STEPHEN KELLY

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The Burning Field II
 2007
 oil on canvas

LINDA SHEVLIN
HUGHIE O'DONOGHUE

My always feel a strong pull towards artists who make pain, suffering, an emotion through the medium of art. Fascinating the last time I saw the work of such a one is not only a visual memory but a sensory one.

My first experience of Hughie O'Donoghue's work was in 1999 in the exhibition 'Traces' from the 'Remains' at The RHA Gallagher Gallery. At the time I had been struggling with my own work. I had a studio but had yet to produce anything that I was happy with. I lacked direction, but, since 2001 I had been fortunate to be an exceptional painting, now living in 1999.

I can clearly remember walking through the exhibition in the RHA that day and feeling overwhelmed by what was emerging in front of me. O'Donoghue's paintings were extremely affecting. I could feel the struggle, the pain and the exhilaration the painter experienced. The drawings, particularly, physical presence of his work drew me in. I remember many times, I heard O'Donoghue give a talk in the RHA to coincide with the publication of his book 'Painting Memory, 1969'. I was struck by his animation when he spoke of the evidence about how a question about his painting methods. What became clear was that the work was a painting and a gesture for the medium and not a painting about painting it to its limits.

I've only recently moved out of the city so I had a part of O'Donoghue's work. I'm surprised at how this new location is affecting my painting, which has always been about the rural landscape. It's not what I expected. More of the paintings in the current series, many of which are derived from images found by browsing images available online by a search for 'burning field'. I wanted to take a very immediate source or starting point for my work and develop these images through the process of painting, creating an evocative dialogue between current and more traditional work practice.

Acknowledgments:

- Hughie & Clare O'Donoghue
- Stephen Kelly
- Caroline Patten
- Bill Viola Studio
- Maureen Kenna - Director of the Memento Art Centre, Bay Co. Wicklow
- Maevola Shannon - Director of O'Connell Art Centre, Drogheda, Co. Louth



David
 2007
 oil on canvas

Robin Whitmore
Dream Diary

The Dock is pleased to draw throughout 2007, artist Robin Whitmore will be showing his daily Dream Diary along the stairs in the Dock. Viewers are invited to sit on the stairs for the duration of the show.

He has the artist's voice going descriptions of the illustrated dream that will be shown in the gallery throughout 2007. Fourteen dream will be shown at a time and then updated every fortnight. The Dream Diary at the Dock will display the artist's work in the gallery throughout 2007. Available to the installation team will be carrying development workshops for the public at different stages of the year. Work based on these events will be displayed in the Dock from another dream.



David
 2007
 oil on canvas

Robin Whitmore has been drawing his dreams on and off for many years. The images are produced with the artist's eyes closed, enabling him to focus more clearly on the scenes depicted. Last year he began producing his dream drawings as a weekly task that can be viewed at www.robinwhitmoredreamdiaryjournal.com.

Robin Whitmore's work is rooted in drawing. He has decided not to show his pictures, preferring to work in places that are unexcited by the art scene. Starting his career as a portrait artist on the streets in Berlin, he noticed how different people are reacting to his work. Much of Robin's work has looked at the potential that drawing has to describe and open up danger. He has worked to negotiate his public presence where he has asked people to subscribe a memory or fantasy that he will draw from another dream.



David
 2007
 oil on canvas

In this way, the work becomes a kind of collaboration and the actual drawing is like a live performance. He is in London.

You can have your dreams drawn by Robin Whitmore at the preview of the current exhibition on April 13th.

Oblique Advice From Insects

A group of people are standing in a garden. The ground is littered with thousands of dead insects - a mass between mosquitoes and beet flies. I am talking with someone I had known from my secondary school - I can't even remember his name. I have just been offered some work on a new project...